

In Recital

Moira Hopfe-Ostensen, piano

Candidate for the Master of Music degree
in Piano Performance

**Monday, December 18, 2006
at 2:00 pm**



**Arts Building
University of Alberta**

Program



**DEPARTMENT OF
MUSIC**

Program

Toccata in E Minor, BWV914 (1714)	Johann Sebastian Bach (1685-1750)
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Variations in F Minor Hob. XVII: 6 (1793)	Franz Josef Haydn (1732-1809)
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Valses Nobles et Sentimentales (1911)	Maurice Ravel (1875-1937)
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Intermission (10 minutes)

Everything Waits For The Lilacs (1977)	John Burge (b. 1961)
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Sonata No. 3 in B Minor, Op 58 (1844)	Frédéric Chopin (1810-1849)
1. Allegro maestoso	
2. Scherzo. Molto vivace	
3. Largo	
4. Finale. Presto, ma non tanto	

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Hopfe-Ostensen.

Ms Hopfe-Ostensen is a recipient of a Beryl Barnes Memorial Award.

Program Notes

Bach – Toccata in E Minor

This *Toccata in E minor* is a well-constructed and appealing work. The main curiosity here is the origin of the concluding fugue. Large parts of it seem to be borrowed directly from an anonymous composition discovered in a Naples manuscript. The subject, which certainly has elements of the Italian violin style, is almost identical. The episodes, however contain material by Bach that is more refined and complex than anything written by the mysterious Italian. Preceding it are three sections: a brief introduction in the lower register of the keyboard; a double fugue marked 'un poco Allegro;' and a cadenza-like Adagio that is written over a descending bass line.

Haydn – Variations in F Minor

Haydn wrote the variations in 1793 for Barbara von Ployer. This distinguished and sensitive pianist was a pupil of Mozart's; two of his concertos were written especially for her. Haydn was in London in 1791 when he heard of Mozart's premature death. In the months before his departure for London, Haydn and Mozart had met almost daily and plans had been made for them to appear together in a concert series. His death was a great shock to Haydn who continues to mourn the loss of his friend, and the loss of music, until the end of his own life. In writing a work of such emotional intensity and introspection for Barbara von Ployer, Haydn was perhaps making a direct, personal comment on Mozart's death. The *Variations in F minor* may be regarded as an anguished 'tombeau' or memorial for the younger composer. The work truly "remains in the heart when one has heard it."

Ravel – Valses Nobles et Sentimentales

Ravel wrote: "The title of *Valses Nobles et Sentimentales* adequately conveys my intentions of composing a chain of waltzes following the example of Schubert. The virtuosity which was the basis of *Gaspard de la Nuit* is succeeded by writing which is distinctly more transparent, giving more firmness to the harmonies and showing up the contours of the music in more relief."

Burge - Everything Waits For The Lilacs

Everything Waits For The Lilacs is a brief, evocative work that captures the anticipation of spring. The title is taken from the Margaret Avison poem, "Thaws," *Sunblue*. The Canadian climate is such that it seems possible to define the moment when winter releases its grasp and the first blossoms unfold. Or perhaps it is simply that the Canadian psyche reaches the point when it cannot bear the snow-bound landscape any longer and the awareness of the shifting season becomes heightened. In any case, the music echoes appropriately with a strong sense of longing and desire.

Chopin – Sonata in B Minor

The *Sonata in B minor* reveals at once a great variety and an extraordinary wealth of imagination and contains moments of lofty and luminous lyrical inspiration.

The *Allegro maestoso* is marked by a great wealth of ideas. The first subject, with its restless and fragmented mobility, is linked to the second by a transitional passage that is itself rich in new and significant material. The long lyrical line of the second subject provides the occasion for a blossoming of ideas straight through to the end of the exposition. The first part of the development section is marked by a return to dramatic tensions, which later pass into a rambling fantasy on ideas from the second group of subjects and then, to the truncated recapitulation, by way of another fragmented passage that recalls a number of elements from the first part of the exposition (though omitting entirely the actual opening).

The two middle movements are less complex formally. The short *Scherzo* is in E flat major (an 'airy', magical lightness), with a B major middle section ('popular' flavor). There is the suggestion of a nocturne about the *Largo*. The cantabile melody that emerges after that short, solemn introduction does indeed suggest the human voice by the miraculous purity of its initial pattern, which has an affinity with the second subject of the first movement. The atmosphere in which it unfolds is one of singular refinement, and the middle section too has a quite extraordinary magical sound-quality.

The restless excitement and feverish impetus of the finale, marked by Chopin *Presto, ma non tanto*, is intense yet perfectly controlled, but it belongs to a very different world from that of the *Largo* and its "distant" light. In form this finale is a rondo, in which every turn of the theme is marked by an increase in the rhythmic density of the accompaniment and an energy that demands great virtuosity in the player.